

# **Audiovisual accessibility and translation practices in Spanish cinema and theatre: From regulations to screen and stage**

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## ***Abstract***

*In the last decade, very specific regulations have been developed in Spain regarding media accessibility. Public institutions and academic initiatives are also working to promote media accessibility. Regulative pillars for the implementation of accessibility practices in the audiovisual media are a reality in Spain. There comes the time to analyse if the practices correspond to their demands.*

*This paper presents the results derived from the study of audiovisual accessibility and translation practices implemented in the cinemas and theatres of Malaga (Spain), Mediterranean paradigm of multilingual cultural offer, during the first quarter of 2019. The audiovisual offer, the accessibility and translation practices used, the technical means applied for the display of the final products and the languages involved in the process are studied consequently. The final results may contribute to foster social inclusion and fill in a theoretical gap in academic research.*

## ***Keywords***

*Audiovisual translation, media accessibility, regulations on media accessibility, cinema, theatre, social inclusion.*

## 1. Audiovisual accessibility and translation in Spain: regulations and research

### 1.1. Regulations and public initiatives

Over the past years, universal accessibility to communication and cultural contents has become more important. An increasing sensitivity has led cultural offer to be considered a good that has to be within the reach of all members of society. Therefore, most of the cultural contents have been adapted to different disabilities in order to guarantee universal accessibility.

Although it could seem that people with some type of disability constitute a minority of the population, according to the latest official census carried out by the Spanish Statistical Office (Spanish acronym INE) in 2008 in Spain there were approximately 3.85 million people with some sort of disability, which represented 8.5 per cent of the overall Spanish population (Instituto Nacional de Estadística 2008: online; Observatorio Estatal de la Discapacidad 2017: online). If we consider the data in the European context, the figure reaches out 80 million people, which represents nearly 18 per cent of the European population (European Disability Forum 2020: online). Transitory disabilities or acquired disabilities due to age are not included in these figures though.

‘Accessibility’, understood as “a set of characteristics that an environment, a product or a service must have in order to be usable in conditions of comfort, safety and equality by all people and especially by those who have a disability” (Tercedor Sánchez, Lara Burgos, Herrador Molina, Márquez Linares, Márquez Alhambra 2007: 83; our translation) is based on the notions of freedom and equality, which provide every individual with the right to freely develop their personality, a *sine qua non* condition to enjoy a dignified human life (Asís Roig 2007: 33). ‘Universal accessibility’ then extends the scope of accessibility to the “activity by which environments, processes, goods, products, services, objects, devices or tools are conceived or designed, from the outset and whenever possible, in such a way that they can be used by all people, to the greatest extent possible” (Comité Español de Representantes de Personas con Discapacidad 2020: online; our translation).

Moving from the general to the particular, within the framework of international law, the concept of disability gets its first legal relevance with the Convention on the Rights of Persons with Disabilities (United Nations 2006: online), adopted in 2006 and part of the Spanish legal system since 2008 (Boletín Oficial del Estado 2008: online).

With regard to European legislation, the European Social Charter of Fundamental Rights (Directorate-General for Internal Policies 2016: online) as well as other directives from the European Union have tried to protect rights of people with disabilities. That is the case of the Directive 2010/13/EU (European Parliament 2010: online), where it is stated that “Member States shall encourage media service providers under their jurisdiction to ensure that their services are gradually made accessible to people with a visual or hearing disability,” or the Directive 2019/882 (European Parliament 2019: online), which is believed to be a key directive in order to improve and implement universal accessibility.

As for the Spanish legal framework on disability, media accessibility is protected by various regulations. The Constitution (Boletín Oficial del Estado 1978: online) establishes in its article 10.2 that every principle relating to the fundamental rights and liberties recognised by the Constitution shall be interpreted in conformity with the Universal Declaration of Human Rights (United Nations 1948: online). In addition, in its article 49, it states that “[P]ublic authorities shall carry out a policy of preventive care, treatment, rehabilitation and integration of the physically, sensorially and mentally handicapped who shall be given the specialised care

that they require, and be afforded them special protection in order that they may enjoy the rights conferred by this Title upon all citizens”. Thus, the Spanish Constitution considers that an individual with a disability has two distinct roles: as a person and a citizen he/she is the holder of rights inherent to every person, and as a member of a group he/she must receive special protection and particular benefits.

In 2003, the Spanish Government enacted the Law 51/2003 on equality, non-discrimination and universal accessibility. It defines accessibility of people with disabilities as “the conditions that environments, processes, goods, products and services, as well as objects or instruments, tools and devices, must meet in order to be understandable, usable and feasible by all people in conditions of safety and comfort and in the most autonomous and natural way possible” (Boletín Oficial del Estado 2003: online; our translation).

Later on other Spanish regulations developed such as the Royal Decree Act 1494/2007 (Boletín Oficial del Estado 2007b: online) on the basic conditions to access technology, products and services related to the information society and the media by people with disabilities, or the more recent Royal Decree Act 1/2013 (Boletín Oficial del Estado 2013b: online), which approved the revised text of the general law on the rights of people with disabilities and their social inclusion and is meant to guarantee their full exercise of rights and equal opportunities through personal autonomy, access to the labour market and universal accessibility. The Law 2/2013 (Boletín Oficial del Estado 2013a: online) on equal opportunities for people with disabilities, although passed before the former, should be interpreted as its complement as far as it deepens in the exercise of rights and in universal accessibility more generally.

In addition, a specific general Law on audiovisual communication (Boletín Oficial del Estado 2010: online) was passed in 2010. In reference to disabled people, it ensures that 90 per cent of the audiovisual content in public TV channels and 75 per cent in private TV channels must be accessible and therefore adapted to the aforementioned European directives. Actually, at present that seems to be the case according to the report on accessibility for digital terrestrial television in 2019 by the Spanish Centre for Subtitling and Audiodescription (Spanish acronym CESyA) (2020: online).

Finally, the Royal Decree Act 1709/2011 (Boletín Oficial del Estado 2011: online) allowed the creation of the Foro de Cultura Inclusiva (Inclusive Culture Forum), aiming at monitoring the implementation of the integral national strategy Cultura para Todos (Culture for All) for inclusive culture. Its purpose is the application of the article 30 of the Convention on the Rights of Persons with Disabilities (United Nations 2006: online), which entitles the right of people with disabilities to participate, in equality of conditions, in cultural life. It specifically states the aim of achieving accessible theatres and cinemas, not only referring to the absence of architectural barriers, but also to the possibility of enjoying the audiovisual content they may offer.

On the regional level, the Andalusian Law 10/2018 (Boletín Oficial de la Junta de Andalucía 2018: online) on audiovisual communication underlines the need for audiovisual contents in radio and television stations to be accessible. However, no mention is made to cinemas or any other cultural areas from the private sector dealing with audiovisual material.

Advances in the offer of accessible content have been partially achieved by pressure groups that watch over interests of people with disabilities. In this sense, associations are calling on public institutions to make information universally accessible. Together with the requests of disabled people themselves and a greater awareness in society, initiatives,

legislation and studies, at both national and international levels, which seek equal opportunities in the access to audiovisual media, have arisen.

The work carried out by organisations such as the Spanish National Organization of Blind People (Spanish acronym ONCE), the Spanish Confederation of Families of Deaf People (Spanish acronym FIAPAS), CESyA, the State Confederation of Deaf People (Spanish acronym CNSE), the Spanish Committee of Representatives of Persons with Disabilities (Spanish acronym CERMI), the Spanish Association for Standardization and Certification (Spanish acronym AENOR), and the National Centre for Accessibility Technologies should also be highlighted (Díaz Cintas and Anderman 2009: 6).

Projects in media accessibility have also flourished. One of the most remarkable projects on accessibility to the cinemas is Cine Accesible (Accessible Cinema) developed by the Fundación Orange (2016: online). Between 2007 and 2016 it offered subtitles for the deaf and hard of hearing and audio description for the visually impaired. Cine Accesible worked with cinemas in more than 30 different Spanish cities like Bilbao, Madrid, Pamplona and Valencia. In the case of theatres, the accessibility project Teatro Accesible (Accessible Theatre) promoted by the Vodafone Foundation España, CRL Nueva Vida and Aptent (Teatro Accesible 2020: online), beginning in 2011, had the aim of achieving inclusion and accessibility in all Spanish theatres. The Universal Access System, developed in 2011 at the Autonomous University of Barcelona in order to provide accessible cultural media content is also relevant (Oncins, Lopes, Orero, Serrano, Carrabina 2013: online).

## *1.2. Academic research*

In the very same line of public and regulative awareness-raising, academic research on media accessibility has flourished in recent years.

Moving from the particular to the general, on the regional level the Andalusian research group Aula de investigación del texto multimedia: la traducción audiovisual (Research Classroom on Multimedia Text: Audiovisual Translation), led by Jiménez Hurtado in the University of Granada (2021: online), is developing from 2003 to the present many projects on the evaluation and management of accessible audiovisual resources. Their last project was focused on the access to leisure and cultural activities, paying special attention to audio description and accessible translation in museums.

In the rest of Spain, three research hubs on media accessibility and audiovisual translation stand out.

In the first place, it is worth mentioning the Autonomous University of Barcelona (2021: online), where Orero created the research group TransMedia Catalonia in 2005. Its research line approaches media accessibility from various perspectives (psychological, communicative, linguistic, etc.) and its main research interests delve into audio description, audio subtitling and subtitling for the deaf and the hard of hearing. They have accomplished research on accessible opera and, more recently, on subtitles in cinematic virtual reality. They actively participate in knowledge transfer activities related to the professional market.

In the second place, the Spanish National Distance Education University (2021: online) welcomes the research group Didactic Audiovisual Translation (TRADIT), coordinated by Talaván Zanón. They specialise in media accessibility mainly from a didactic perspective.

In the third place, from the University of Vigo (2021: online) the Galician Observatory for Media Accessibility (GALMA) offers special care to the quality in media accessibility and its integration as part of the audiovisual production process.

Some researchers belonging to GALMA and Transmedia Catalonia research groups have developed the Media Accessibility Platform (MAP), described as “a unified atlas charting the worldwide landscape of research, policies, training and practices in this field” (Greco, Matamala, Orero, Romero Fresco 2021: online). A partir de esta plataforma, se pueden rastrear los proyectos investigadores que en el resto del mundo y, de modo sobresaliente, en Europa se vienen desarrollando sobre la accesibilidad a los medios.

However, it should be noted that to present date no research work has been located, carried out either within projects or autonomously by researchers (Richart-Marset, Calamita 2020: online), that addresses the issue of accessibility and translation practices in cinemas and theatres as it is specifically approached in this work through an empirical case study.

## **2. Practices of audiovisual accessibility and translation in Spain: a case study located in Malaga**

### *2.1. Research context*

The context of our research is located in the city of Malaga, capital of the province of Malaga (Andalusia, Spain).

According to the data provided by the INE (Instituto Nacional de Estadística 2019: online) in its statistics of the continuous census, Malaga is the sixth largest city in terms of population in Spain, only surpassed by Madrid, Barcelona, Valencia, Seville and Zaragoza. The population report of the regional government Junta de Andalucía (2018: online) states that in the province of Malaga the Spanish population increased by 0.3 per cent while the foreign population increased by 5.8 per cent in 2019, in relation to the 2018 data, what makes it gather almost 40 per cent of the foreign residents in Andalusia. Malaga is at the top of the list of municipalities with the highest number of foreign residents, whose nationalities, throughout Andalusia, are mainly Moroccan, Romanian and British, with the latter predominating in Malaga.

Furthermore, Spain is known for being one of the most popular tourist destinations in Europe. United Kingdom (27.1 per cent), Germany (20.4 per cent) and France (8.2 per cent) are the origin countries the tourists with longer stays within Spanish boundaries. The Costa del Sol, whose capital is Malaga, is in third place of tourist arrivals, just behind Tenerife and Gran Canaria (General State Administration 2018: 47-49).

Spanish population, national and foreign, consider reading books and going to the cinema to be the most widespread cultural activities (62.2 per cent and 54 per cent, respectively for the years 2014-2015) while attending concerts or theatre performances (43.5 per cent), visiting monuments and sites of interest (42.8 per cent), and visiting museums, exhibitions and art galleries (39.4 per cent) are less practiced cultural activities (General State Administration, 2018: 16).

In addition, according to the annual report of the Fundación Contemporánea (2019, 6-7) on culture in Spain in 2018, Malaga (40.9 per cent) is the fifth cultural capital of Spain, after Madrid, Barcelona, Bilbao and Valencia. The ranking is based on the quality and innovation of Malaga’s cultural offer, and has improved in comparison to previous years. Gastronomy becomes consolidated as the main field of culture, while plastic arts, theatre, cinema, dance, classical and contemporary music, video art and popular music are placed, in that order, from the seventh position on (Fundación Contemporánea 2019: 8). Museo Picasso Málaga is placed

in the sixteenth position of the national ranking of the Spanish cultural panorama (museums and art centres, cultural centres, theatres, festivals and fairs of music, cinema and art). Malaga Spanish Film Festival (31st place), Centre Pompidou Málaga (42nd place) and La Térmica (60th place) also have their mentions among the 72 institutions and activities highlighted by the panelists surveyed (Fundación Contemporánea 2019, 9-13). In the Andalusian ranking, consisting of twenty elements, Malaga includes four other activities apart from the previous ones: Colección del Museo Ruso, CAC (Centro de Arte Contemporáneo de Málaga), Museo Carmen Thyssen de Málaga and Teatro Cervantes de Málaga. Malaga thus ranks first on the cultural offer in Andalusia (Fundación Contemporánea, 2019: 9-15).

The Area of Culture of the City Council of Malaga, as the main body managing the heritage of the town, offers an important diffusion and promotion of the arts, sciences, music, reading and historical-artistic heritage of the city. It is no stranger to the consideration of Malaga as a Mediterranean paradigm of multilingual cultural offer, as proved by the free audio guides developed in nine languages and easily accessible online.

## *2.2. Research framework*

### *2.2.1. Hypothesis*

As stated before, the right to social inclusion of people with disabilities is a reality objectified and reflected in recent years in Spanish and European regulations. Audiovisual accessibility, in the words of CESyA (2020: online; our translation), is “the condition that must be met by audiovisual media to be understandable and usable by people with sensory disabilities.” It can be done mainly through subtitling and audio description as basic tools to guarantee “the right of users to access leisure, culture and information that are offered in society in different ways and places” (television, internet, cinema, museums, theatre, DVD). Now, if we analyse the cultural offer that CESyA shows in its Accessible Cultural Agenda, we locate few accessible events in the city of Malaga in relation to the four areas that are advertised, namely, cinema, theatre, museums and other events.

Our research is based then on a main directional hypothesis (Mellinger and Hanson 2016: 5): in spite of regulations regarding the accessibility to the media of people with disabilities and despite the multilingual cultural nature of the city of Malaga, film listings and theatre guides do not offer enough audiovisual products available to all potential recipients, both in Spanish and in other languages used in the city by residents or tourists (e.g. English, German or French).

### *2.2.2. Research objectives*

From this working hypothesis, our research proposes as its main objective the elaboration of a state-of-the-art on the situation of accessibility to the media in the city of Malaga. It focuses, on the one hand, on the media that by their own nature are audiovisual, i.e. cinema and theatre, and, on the other hand, on the study of the showing and staging phase of films and plays originally written in Spanish but also translated into Spanish from other languages.

In a later stage we intend to delve into the production of the former audiovisual products and the demands of the prospective recipients in order to complete a technical report that suggests actions to imbricate norm and academic theory with professional practice in favour of social inclusion.

### 2.2.3. Research methodology

This research is mainly observational (Mellinger and Hanson 2016: 6-8). Contextual information was collected from open electronic sources where the state of audiovisual accessibility and translation in cinema and theatre in Malaga is synthesized (audiovisual offer, accessibility and translation practices, technical means and languages).

Although the information was processed using a statistical study tool (Excel), its usefulness was assessed qualitatively. In this sense, we did not believe that the integration of other specific quantitative analysis software such as SPSS was justified.

We used the investigator triangulation as proposed by Denzin (2006). The analysis of the collected data was carried out by each of the researchers independently, and in a later phase both analyses were compared using consensus to validate the specific findings.

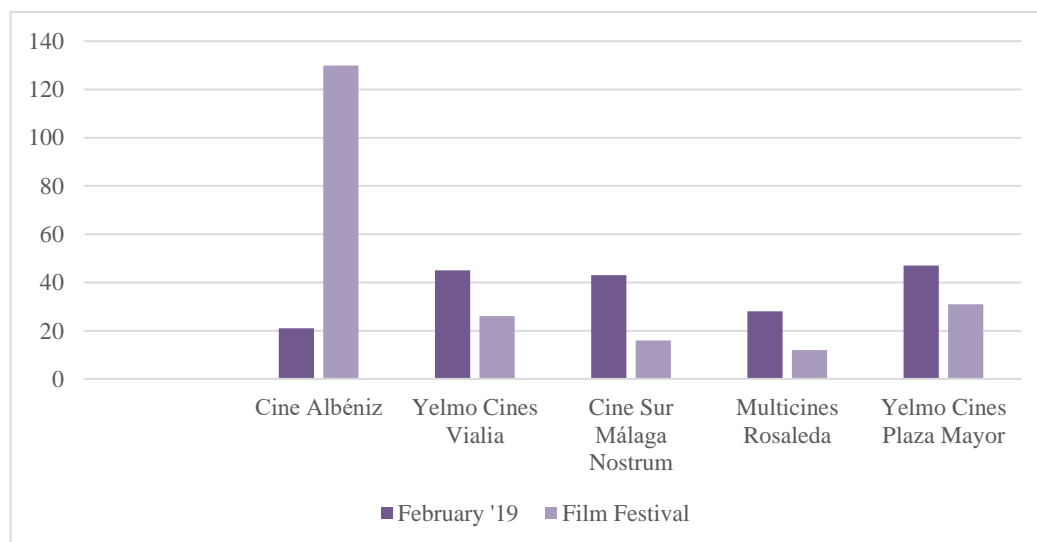
We conducted the empirical study in a period of three months, from January to March 2019. In the case of cinema, we collected information about its ordinary audiovisual offer in the month of February and about its extraordinary audiovisual offer through the 22nd Malaga Spanish Film Festival from March 15 to 24, 2019. In the case of theatre, we collected ordinary data in March and extraordinary data at the 36th Malaga Theatre Festival from January 6 to February 13, 2019.

## 3. Audiovisual accessibility and translation in cinema

### 3.1. Audiovisual offer

The city of Malaga has five cinemas with different capacities, that vary from 21 screens in the biggest one to 4 screens in the smallest one: Cine Albéniz (Malaga municipality, 4 screens), Yelmo Cines Vialia (Cinépolis, 13 screens), Cine Sur Málaga Nostrum (MK2, 21 screens), Multicines Rosaleda (Unión Cine Ciudad, 12 screens) and Yelmo Cines Plaza Mayor (Cinépolis, 14 screens).

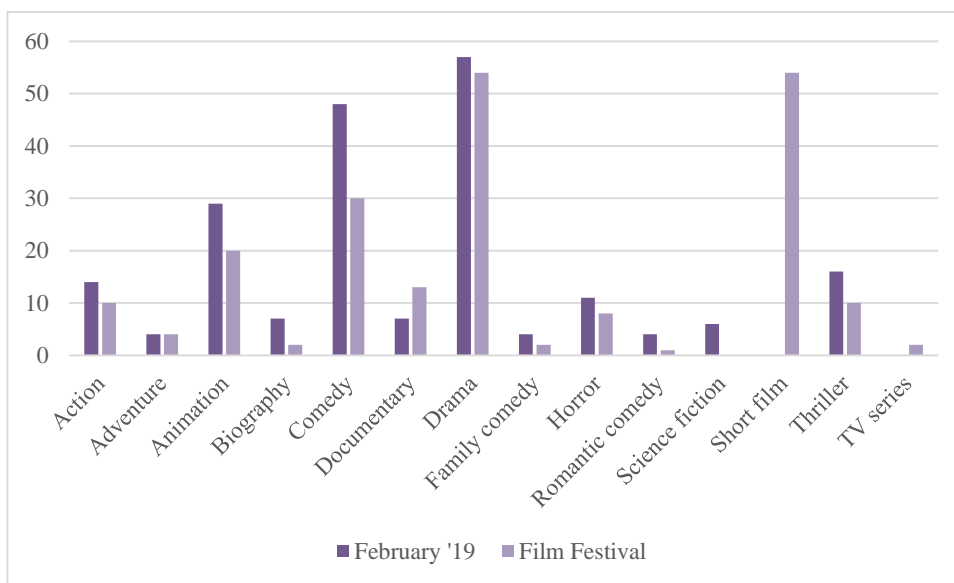
Their audiovisual offer during the month of February 2019 as well as during the 22nd Malaga Spanish Film Festival held from March 15 to 24, 2019 is shown as follows:



Graph 1 Number of works shown in the cinemas of Malaga

Most of the films, 130 out of 215 films (60.5 per cent), shown in March 2019 are held in the centrally located Cine Albéniz because the 22nd Malaga Spanish Film Festival takes place in it. Due to the interest in that event, many of the cinemagoers concentrate during some weeks in the Cine Albéniz, which makes the film offer at the rest of the cinemas decrease. In February 2019 a total of 184 films are displayed, with percentages ranging from 24 to 25.5 per cent in the case of the bigger cinemas to 11 and 15 per cent in the smaller ones.

As for the genres of the films, drama excels as the most shown in Malaga in both temporal spans (57 in the general ordinary programme and 54 films in the Festival), only followed closely by comedy (48 and 30, respectively).



Graph 2 Genre of the works shown in the cinemas of Malaga

There is an age rating for the films shown in the cinemas, published by the Spanish Ministry of Culture and Sports (Ministerio de Cultura y Deporte 2020: online). Advertising this rating is mandatory for commercial cinemas and places with public screenings. However, there is one exception to it according to the Spanish Law 55/2007 (Boletín Oficial del Estado 2007a: online): film festivals, like the one held in Malaga. This is the reason why only 2 films are pending the rating in the February cinema programme, whereas among those of the 22nd Malaga Spanish Film Festival there are 6 of them pending the rating and 78 without any information at all.

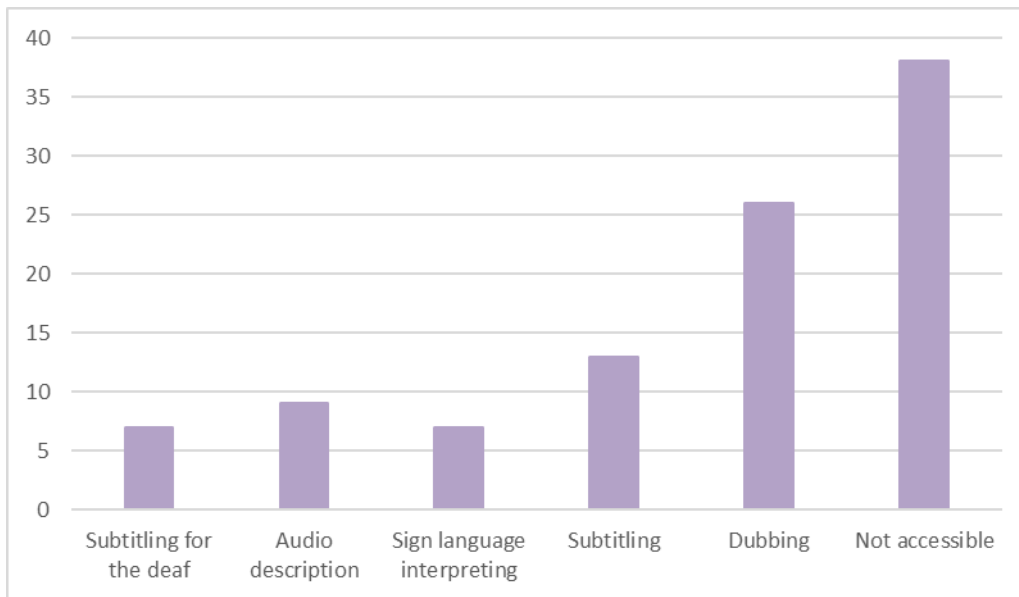
### 3.2. Accessibility and translation practices

Within this broad offer, only 15 films in February and 8 films during the 22nd Malaga Spanish Film Festival are accessible.

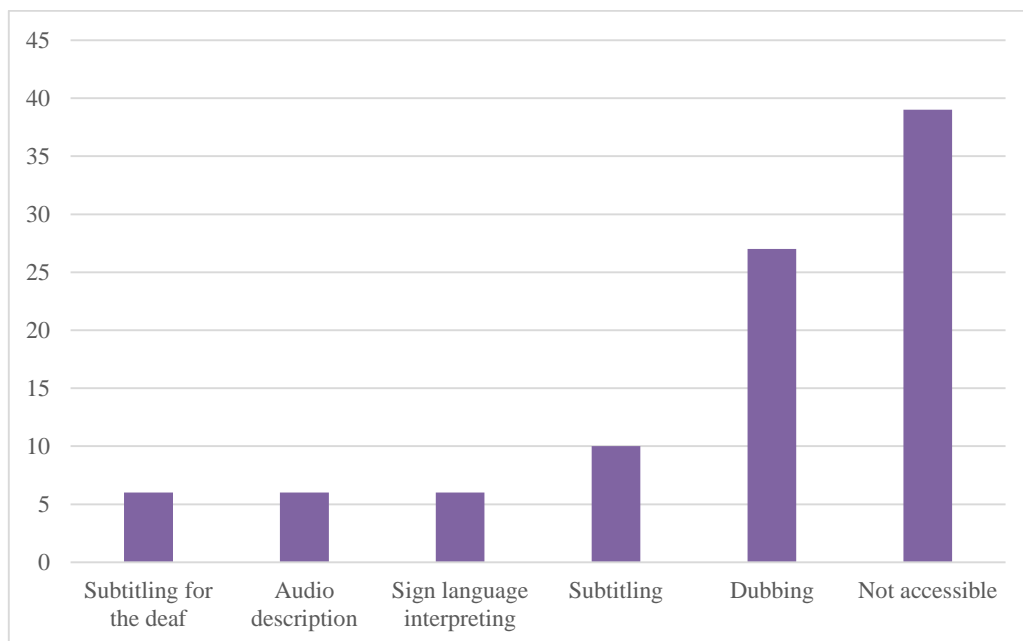
Namely, the films in February are shown in two cinemas belonging to the same chain, Cinépolis. Yelmo Cines Plaza Mayor and Yelmo Cines Vialia offer subtitling for the deaf and the hard of hearing (SDH) as well as sign language interpreting (SLI) and audio description (AD) for 13 films, and only AD for 2. However, there is only a variety of 10 films, some of them shown in both cinemas and one of them shown in both a dubbed version and a subtitled



one into Spanish. The other cinemas do not have any offer of accessible films, even though the Cine Albéniz and Cine Sur Málaga Nostrum offer Spanish subtitles for 18 and 7 films each.

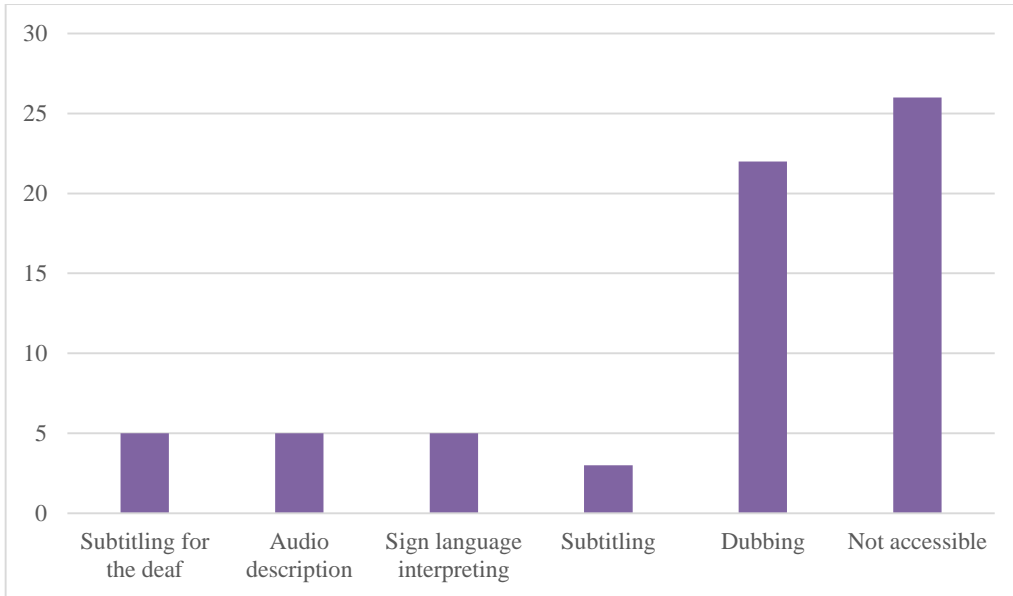


Graph 3 Accessibility and translation practices at Yelmo Cines Plaza Mayor (February '19)

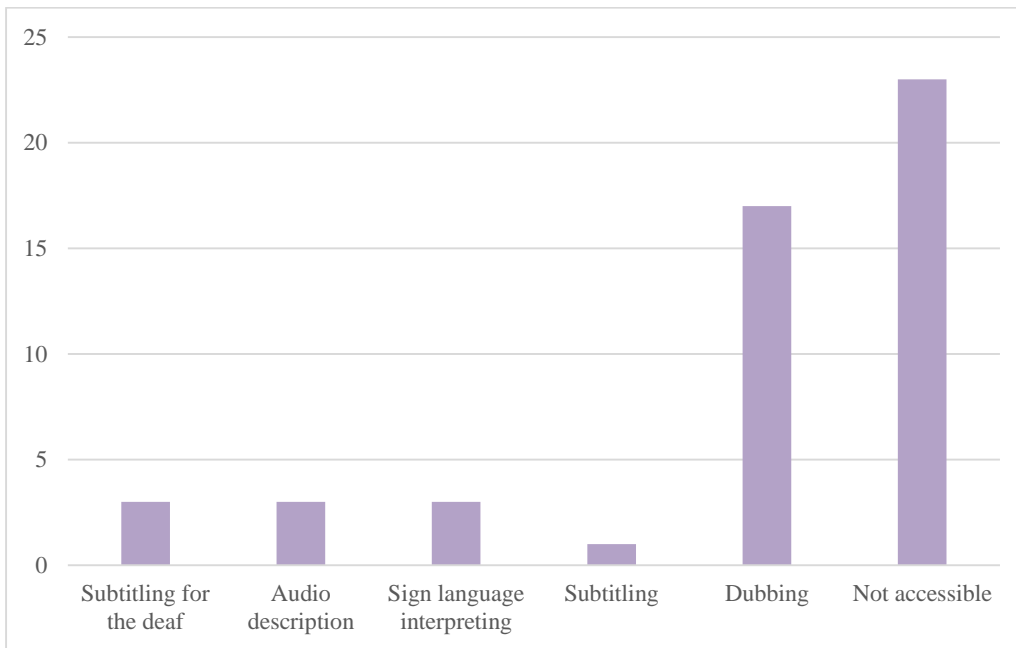


Graph 4 Accessibility and translation practices at Yelmo Cines Vialia (February '19)

During the 22nd Malaga Spanish Film Festival, the offer in accessible films decreases: Yelmo Cines Plaza Mayor offers 5 films with SDH, AD and SLI while Yelmo Cine Vialia offers 3 films with SDH, AD and SLI.

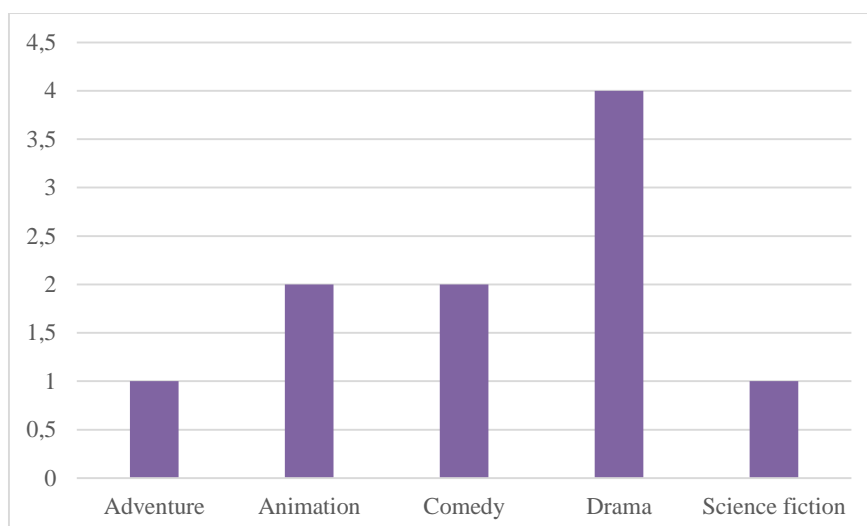


Graph 5 Accessibility and translation practices at Yelmo Cines Plaza Mayor (Film Festival)



Graph 6 Accessibility and translation practices at Yelmo Cines Vialia (Film Festival)

The scarce offer is at least varied as far as genre is concerned, excelling drama again:



Graph 7 Genre distribution of accessible films in the cinemas of Malaga

### 3.3. Technical means

Not always are there technical means available: 21 films offer the spectator the possibility to use WhatsCine and 2 films can be watched using Audesc Mobile.

WhatsCine (2020: online) is a free application for audio description, adapted subtitling and Spanish Sign Language, created in collaboration with the Spanish University Carlos III. It

can be used in movie theatres, with a server connected to a closed Wi-Fi network, which contains the necessary software to host, manage and synchronise the accessibility files of the audiovisual content, previously created by certified centres. The synchronisation process, through a complex mathematical model, recognizes which content is being broadcast and launches the chosen accessibility service at the exact point where it is located.

AudescMobile (AMovil 2013: online) is a similar, free solution on a mobile device, promoted by ONCE with the support of the Vodafone Foundation España. It allows visually impaired people to access the audio description of films, and any other audiovisual production, with synchronised audio playback and a video in progress, regardless of the physical platform on which it is broadcast.

### 3.4. Languages involved

Most of the accessible films (13 out of 15) are produced in the United States of America and dubbed and/or subtitled from American English into Spanish; only 2 are original Spanish films. There are no other languages involved. Financial profit could easily underlie the priority given to American commercial productions.

## 4. Audiovisual accessibility and translation in theatre

#### *4.1. Audiovisual offer*

At present Malaga has four theatres: Teatro del Soho, Teatro Cervantes, Teatro Echegaray and Teatro Cánovas.

The Teatro Alameda, the only large-scale private theatre in Andalusia, was active from its creation in 1961 until May 2018, when it was closed to the public for its renovation. From October 2019 it became the Teatro del Soho, a project sponsored by Antonio Banderas. It has two halls: a main one on the ground floor with a capacity of approximately 627 seats and a secondary one on the upper floor with room for about 235 seats. Own productions of national and international scope are exhibited in the main hall while the works of alternative theatre are anticipated in the secondary one. The agreement between Antonio Banderas and the businessmen Jesús and Carlos Sánchez-Ramade, owners and managers of the theatre up to the present, will last twenty years. Lluís Pasqual is in charge of the direction. In its architectural configuration it highlights the compliance with current local regulations (Boletín Oficial de la Provincia de Málaga 2004: 61) in relation to accessibility in the conditioning of theatres, halls and auditoriums (Hinojosa 2018: online).<sup>1</sup>

The Teatro Cervantes and the Teatro Echegaray are theatres acquired and managed by the City Council of Malaga and directed today by Juan Antonio Vigar.

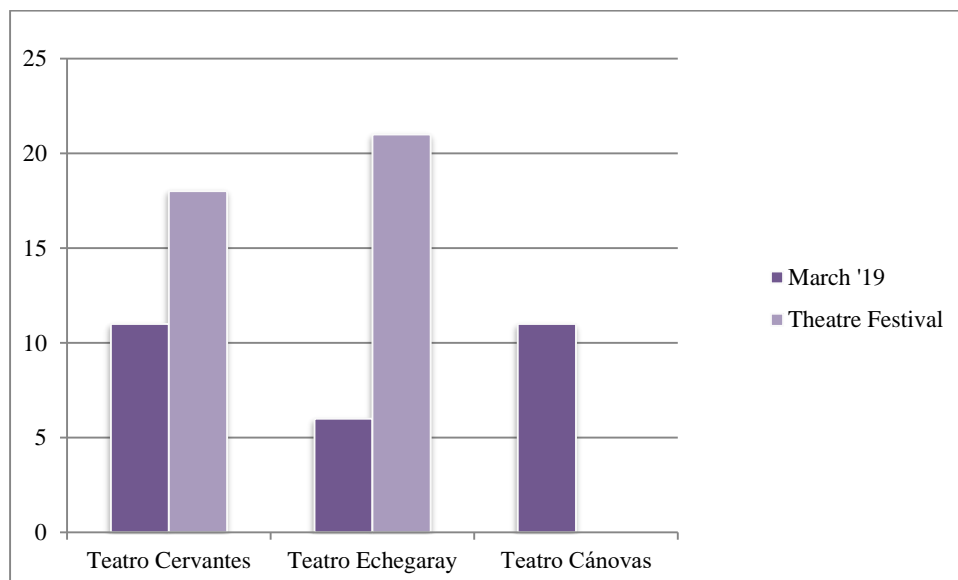
The Teatro Cervantes, known first as the Teatro Miguel de Cervantes, dates back to 1870, when the Ministry of Culture declared it a Historic Artistic Monument. Since 2005 the Teatro Cervantes is an Asset of Cultural Interest of the Andalusian Historical Heritage. It has undergone several renovations to update its equipment to the current local regulations regarding accessibility. In collaboration with the Accessibility Area of the City of Malaga, some ramps, an elevator, a magnetic inductive loop system for hearing aid users and a system for signalling the room with pictograms, easy reading and Braille in the number of the box seats and stalls were installed. The Teatro Cervantes offers six seats to spectators with disabilities. With a final capacity of 1134 seats distributed in a single hall, the Teatro Cervantes offers national and international shows of different scenic genres of lyric, music, theatre and dance. Its programme is designed to “Satisfy the demands and interests of citizens regardless of their age, social status, training, cultural background or any other type of features and particularities” (Teatro Cervantes 2020: online; our translation).

The Teatro Echegaray was inaugurated in 1932 as Cine Echegaray. Films were projected until 2001, when the City Council of Malaga signed an agreement with its owners to destine it to theatrical use. The remodelling, completed in 2009, resulted in a theatre with a capacity for 297 seats in a single hall. It has a ramp to facilitate access for people with reduced mobility and it also has architectural accessibility in the first row of seats. In addition, it has integrated the magnetic loop for hearing aids. Managed by the City Council of Malaga and thought of as an alternative scenic space to the Teatro Cervantes, the Teatro Echegaray offers national and international avant-garde and repertoire shows, from small-format lyric to theatrical performances such as music or children’s theatre. Moreover, it has its own production space, Factoría Echegaray, which “enables [...] the integration of the different branches of the performing arts” (Teatro Cervantes 2020: online; our translation).

In its joint mission to offer the public of Malaga a diversified theatrical show, both theatres, Cervantes and Echegaray, offer tickets and discounts for general public, young people, people with disabilities, pensioners and retirees, unemployed, schools, institutes and conservatories, and cultural associations (Teatro Cervantes 2020: online).

The Teatro Cánovas was opened in 1991. Since 2005 it has been managed by the Andalusian Agency of Cultural Institutions, attached to the Office of Culture and Historical Heritage of the regional government Junta de Andalucía as the Teatro Alhambra in Granada and the Teatro Central in Seville. Its coordinator is Antonio Navajas. It is a modern building that has three halls: Main Hall (370 seats), Hall B (50 seats), and Sala Gades (234 seats). The Teatro Cánovas (Main Hall and Hall B) specializes in children and young people, while the Sala Gades, located in the Higher Professional Dance Conservatory, programs performances related to this stage genre. Within its national and international programme, its own productions stand out. The Cánovas Pass, intended for a general public, the Amigo Card, aimed at young people, students, unemployed, the elderly or members of a professional association of the performing arts, and the Family Pack, aimed at families of at least four members, promote the access to its programming of varied social collectives. Groups and teaching centres obtain special rates for night shows and people with disabilities are generally considered in discounts for other groups (Teatro Cánovas 2020: online).

The audiovisual offer of these three last theatres during the month of March 2019 and during the 36th Malaga Theatre Festival held from January 6 to February 13, 2019 is summarized in the following graph:



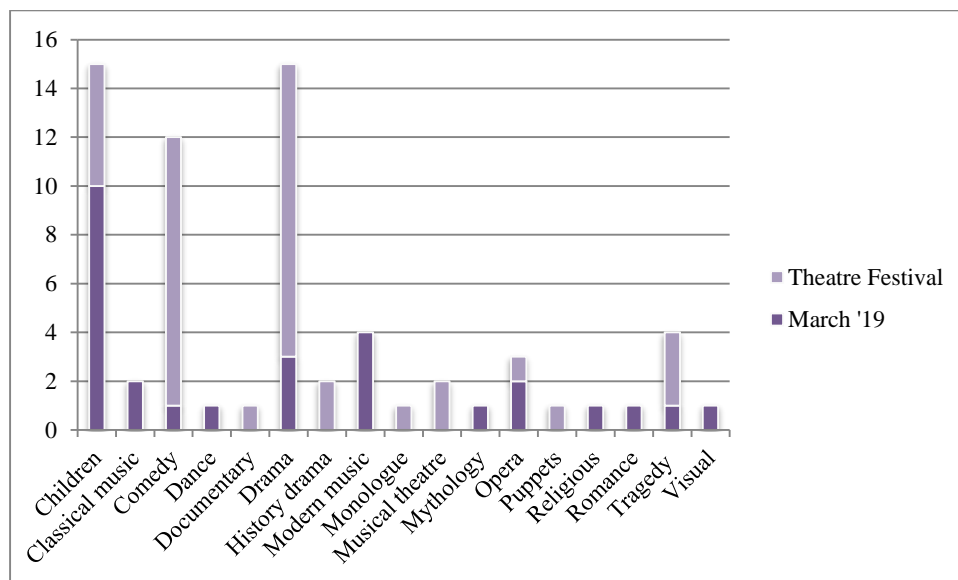
Graph 8 *Number of works performed in the theatres of Malaga*

In March 2019, in the ordinary guide of theatres, whose performances amount to 28, the Teatro Cervantes and the Teatro Cánovas offer the same number of plays (11, corresponding to 39.3 per cent of the total offer each), while the Teatro Echegaray hosts a lower number (6, corresponding to 21.4 per cent of the total offer).

The Teatro Cánovas does not participate as the venue for the Malaga Theatre Festival, which is centralized in the Teatro Cervantes, the Teatro Echegaray and other smaller stage spaces such as the Sala Joaquín Eléjar, the Microteatro Málaga, the Caja Blanca or the Museo del Vino. The Teatro Cervantes and the Teatro Echegaray have almost evenly distributed plays of the Festival, which are a total of 39, with 46.2 per cent (corresponding to 18 plays) the first and 53.8 per cent the second (corresponding to 21 plays).

Of all the plays performed in all the theatres, at ordinary and extraordinary times, only one has an international character from a linguistic point of view, that is, it has been performed in a language other than Spanish, that is, Italian. This is the opera *Aida*, offered by the Teatro Cervantes in its ordinary programme of the month of March 2019.

In relation to the genre of performances, theatre for children stands out in the general ordinary programme with 35.7 per cent of performances (corresponding to 10 plays), while drama (42.8 per cent or 12 plays) and comedy (39.3 per cent or 11 plays) are among the most performed plays during the Festival.



Graph 9 Genre of the works performed in the theatres of Malaga

The ordinary theatrical production in Malaga does not reflect a specific age rating except in plays intended for children audience, in which the age from which children can attend the performance is recommended (from toddlers to 7-year old children on). In the Festival, in addition to the recommendations for children (from 3-year old children on), 10.2 per cent of the performances offer indications about the age of their recipients (corresponding to 4 comedy, drama, tragedy and documentary plays).

#### 4.2. Accessibility and translation practices

Out of the accessibility and translation practices that can be implemented only the opera *Aida* uses interlingual surtitling, performed in the Teatro Cervantes in March 2019.

#### 4.3. Technical means

The technical means used for the only existing case of accessibility and translation practice, the opera *Aida* performed at the Teatro Cervantes in March 2019, follow these guidelines: “The staging of the operas has surtitling in Spanish for the better monitoring and understanding of them, which is not always possible from the seats closest to the stage, given the location of the screen,” (Teatro Cervantes 2020: online; our translation). In fact, the surtitle

is projected on a narrow horizontal screen located in the upper part of the stage. In the case of *Aida* a production company with an in-house translation service carried out the staging.

#### 4.4. Languages involved

The working languages for the opera *Aida* are Italian as the original language and Spanish as the translation language. The surtitles, therefore, imply in this case an interlingual translation.

## 5. Conclusions

The analysis of the results allows us to verify our main directional hypothesis, but certain comments are applicable to it.

As regards the cinema, the cinematographic offer in the city of Malaga by 2019 is wide. However, the percentage of accessible films offered is minimal (5.8 per cent of the total), though the legislation provides a framework for the implementation of accessible cultural content and requires it to be taken into account. Nevertheless, it seems that the absence of positive motivation for private enterprises that offer audiovisual products and fines or penalties when accessibility is not guaranteed leads to comply with the legislation only in a very small percentage. Not only is the percentage notable, but also the nature of the accessible audiovisual material. For instance, none of the films presented at the 22nd Malaga Spanish Film Festival were accessible and, therefore, people with disabilities would have difficulties in attending the presentations of new and original works. Likewise, audiovisual products like short films or documentaries, and even miniseries, that are usually not part of the movie theatre programmes, but of the 22nd Malaga Spanish Film Festival, cannot be enjoyed by sensory disabled people as there is no accessible offer at all. So, it is no surprise that CERMI recently demanded that the existing Spanish Law 55/2007 (Boletín Oficial del Estado 2007a: online) on cinema had to be amended to ensure audiovisual accessibility for people with disabilities (Tododisca 2019: online). They argue that regulatory provisions are not only scarce but also lax, and, as a consequence, they are insufficient to guarantee the rights that the law foresees for people with sensory disabilities.

In relation to the theatre, the plays performed in the theatres are mostly national from a linguistic point of view, either because they are translations of works originally written in other languages or because they are their own productions. This condition influences possible interlingual translation practices, given that they are not necessary for an audience without sensory or mental disabilities, but should not influence media accessibility practices, since they contemplate intralingual translation. Only the Teatro Cervantes has audiovisual accessibility means but exclusively circumscribed to opera intralingual and interlingual surtitling. This means that even specific legislation like the Royal Decree Act 1709/2011 (Boletín Oficial del Estado 2011: online) with its national strategy for inclusive culture has for now not been able to achieve the goal of real cultural inclusion, although working closely together with stakeholders like CESyA. We can see that the aim of the specific legislation often remains a good wish not been applied so far.

Taking into account both scenarios, we can conclude that the situation of accessibility to the media in the cinema and the theatre in Malaga is still to be developed. The cultural offer in these two audiovisual media is wide for a general potential audience, but very restricted for

a group with disabilities who requires translating practices such as SDH, AD, surtitling, live subtitling (through respeaking) or SLI. Expanding this offer would mean a re-evaluation of the processes and practices that each film or theatre company is currently carrying out based on documented and concrete work suggestions. In this sense we intend to continue our research by directing the focus to producers and recipients so that a technical report can be the basic tool on which to set up accessible translation practices that favour social inclusion.

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<sup>1</sup> The Teatro del Soho is not included because at the time of the empirical research the theatre was still under major renovation works.

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